

ORCHESTRA MANAGER'S SURVIVAL GUIDE

by
Matthew Sigman



AMERICAN
SYMPHONY ORCHESTRA
LEAGUE

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The American Symphony Orchestra League provides leadership and service that enhance the artistic and financial strength of American orchestras. Founded in 1942 and chartered by Congress in 1962, the League promotes the quality, tradition, and value of symphonic music. The League serves more than 800 member symphony, chamber, youth, and collegiate orchestras of all sizes. It supports a network of thousands of managers, conductors, governing and direct-service volunteers, musicians, staff members, and business partners.

The Department of Management Services of the American Symphony Orchestra League was established to communicate with all orchestra management and administrative staff members, and to respond to inquiries for information, statistics, and trends in the industry. The Department offers a variety of services and resources to help orchestra managers and administrative staff improve their performance, including the Orchestra Assessment Program, In-Field Consulting Service, Orchestra Management Seminars and other professional meetings and workshops, Manager's Updates and other news periodicals, Orchestra Statistical Reports and other surveys, and the Orchestra Resource Center.

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—*Robin Perry Allen, Editor*

A Word on Nomenclature

American orchestras differ in the terminology they use to describe managers, boards of directors, and music directors. This guide uses “manager” to refer to the orchestra’s top administrative executive, who is also known as the general manager, executive director, managing director, or in some instances, president. “Board” or “board of directors” is used to mean the orchestra’s volunteer governing body. Members of that body are called “board members,” and the presiding board officer is called the “board president.” “Music director” is used to mean the top staff conductor. *Exception: In the appendices, where excerpts from previously published books are used, this guide retains the book’s original nomenclature.* And, of course, any of these positions can be and are held by women—the male pronoun is used for convenience only.

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Preface

The orchestra movement in America has been blessed with several generations of passionate administrators, some of whom were also outstanding oracles. Helen M. Thompson, John S. Edwards, and Ralph Black were not only orchestra managers, but evangelists whose eloquence was frequently as inspiring as the wisdom itself.

As a staff member of the American Symphony Orchestra League from 1983 to 1992, I was immersed in the canon of these three great music lovers. Manager of the Charleston (West Virginia) Symphony and top executive of the League from 1948 to 1970, Helen M. Thompson was the voice for orchestra managers in an earlier era. There is a classic photo of Thompson at a monstrous Dictaphone that was clearly the medium of choice and appropriate to her style. One can just see her carefully shaping and revising statements such as: “We cannot exonerate an unsuccessful board with the explanation that the orchestra’s manager fails to produce effective board work.” Hers was a different time, and she a remarkable pioneer as an orchestra manager, as a professional woman, and ultimately as a major force for all orchestras through her work with the League.

John S. Edwards, whom it was my privilege to meet shortly before his death, started his career as a reporter and music critic before going on to manage several major orchestras (most notably the Chicago Symphony Orchestra) and serving as president and later chairman of the League’s Board of Directors. His rich, ornate style rendered prose as sturdy as the manual typewriter on which one can be sure it was composed. His 1959 *Saturday Evening Post* article, “I Coddle the Maestros,” remains a classic: Only he could skewer the great conductors and make himself seem the fool. But his wisdom, as evidenced in a speech to the League in 1964, went to the heart of one of the manager’s greatest frustrations:

Consistency is not one of the jewels of good symphony management. Symphony management is actually a long, unending series of compromises—compromises with individuals, compromises with financial considerations, compromises of all kinds which leave the manager just as frustrated, if not more so, as the volunteer.

I can relate with clarity the method of Ralph Black, having served as editor of his “Black Notes” column [see Appendix 2] for *SYMPHONY* magazine from 1986 until his death in 1989. The son of an itinerant preacher, he dedicated his life to the gospel of orchestral music as a manager, advocate, and finally a consultant for the League. Ralph Black would return in a flurry from Omaha-Fresno-Chattanooga-Ithaca, or wherever he had been consulting, with a sheaf of yellow legal paper on which had been scrawled, always with a thick black marker and in capital letters, his latest opus. Each column was a gem that needed no polishing:

The responsibility of the manager is awesome indeed—he is responsible for almost everything except conducting... Yes, the manager is not only important but absolutely vital to the health and survival of an orchestra. You never hear much about them? True. But that's on purpose! The publicity and bravos are always steered toward the music, the conductor, the orchestra, and his beloved board leadership and volunteers. Notice that the manager never speaks of his orchestra; it's always our orchestra.

In this brief guide, I hope to update the collective wisdom of Ralph and his predecessors for a new generation of managers. I thank all the past orchestra managers whose experience has filtered down, and all the present orchestra managers who were kind enough to share their woes and dreams.

—*Matthew Sigman*

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Some Basics

Are you in the right career?

Fortunately, there is a simple test you can do to determine your viability for and efficacy in the role of orchestra manager. Ask yourself these questions: Do you truly love the symphonic repertoire performed live by an orchestra, and can you devote your entire professional life toward the betterment of the orchestra as an institution? If the answer is yes, you are an orchestra manager. If the answer is any of the following, consider another career:

“I hope for a career in nonprofit management, and running a small community organization seems a logical step in that direction.”

“What I'd really rather do is conduct.”

“I enjoy concerts, but there is nothing more inspiring than the sound of a digitally remastered early Toscanini recording in the privacy of my hermetically sealed listening room.”

Probe any successful orchestra manager in the worst of times—when the leadership is uncertain, when the musicians are restless, when the budget stumbles, when the volunteers are disgruntled, when the reviews aren't so good—and you will get the same reply: “When the concert finally comes together, it's all worth it.” All great orchestra managers are great music lovers first and foremost. This is the fuel that gives a manager the zeal to keep in perpetual motion.

Is the job of orchestra manager tougher today than in the “glorious” past?

Yes, absolutely. While the tenets of the great managers of previous generations are still valid, the realities of today's orchestra and the management skills required are drastically different. Today's manager deals with a more complex organization, a more challenging political atmosphere, a more diverse audience, greater competition for public attention and funds, and greater expectations on the part of community leaders that the institutions they serve will be managed professionally. Each year the manager's job gets harder—public funding recedes, the

competition for audiences increases, and the sense of noblesse oblige by community elders gets weaker. Fortunately, the music remains as great as it always was.

Is turnover in orchestra management getting higher?

Maybe. Maybe not. A review of orchestra leadership over the past generation would certainly reveal peaks and valleys, most likely tied to the overall economic climate. There have always been good managers and bad managers. There have always been managers hired for the wrong reason—a friend of the conductor, a person willing to take a small salary, a successful businessperson who assumed he or she could apply “sound business principles” to an errant organization—just as there have long been managers not hired for the wrong reasons: too much experience, too little experience, doesn't dress right, isn't a man, isn't a woman.

The reality is that good managers last a long time. They endure in each position they hold, and they generally stay in the field as managers their entire careers. They are dedicated to their profession, and that dedication is ultimately rewarded by a wise organization that respects their skills and experience.

Humility is still an essential quality, but today's savvy manager will tell you that there is a fine line between staying in the background so that the orchestra's success is shared by all, and burying your accomplishments so that the board is not aware of your part in making the institution shine. Quiet acknowledgment and recognition of your contributions are necessary components in maintaining a healthy relationship with your employers.

Picking the Right Orchestra: Managing Your Career

The call was completely unexpected, even though she had been expecting it for about a year. When Mary Harris, operations manager of the Combined Cities Symphony and Chorale, picked up the phone and heard the voice of Clarence Whitfield, president of the board of the Metropolitan Symphony Orchestra, she knew this was not a social call, but a job offer, or at least an invitation to consider. Harris met Whitfield briefly at the American Symphony Orchestra League's national Conference and knew his orchestra was looking for an executive director—just as she was thinking it was time to move on to a bigger challenge. But was Metropolitan the right orchestra? She'd heard the former executive director had left under a cloud, but then she'd also met the new music director and was inspired by his commitment to American music and to the community. Was this the right opportunity?

Picking the right orchestra to begin building your career is perhaps the most critical decision you will make as a manager. While a stumble here or there can be overcome (and many a manager has stumbled in a first job and still risen through the ranks), you want to avoid tripping and falling as much as possible. Here are some points to consider and questions to ask:

Assess Yourself: Do you currently have the skills and talents to carry out the job's primary functions? Not everybody expects a new manager to be an instant impresario, but many do, so you should have a basic set of skills in management, finance, operations, marketing, and working with music and musicians. If you take on the position as manager with experience in just one of these areas, be prepared to supplement your training and quickly strengthen areas where you are less experienced. You can gain some exposure through a carefully planned internship with a performing arts organization; professional development opportunities are also available through seminars and workshops offered throughout the year by the American Symphony Orchestra League. [See Appendix 11, Resources and Services for Orchestra Managers.]

An M.B.A. or arts management degree is helpful, but

not essential. Don't be afraid to take on a challenge, but don't position yourself beyond your abilities. Ask yourself and others: "Can I do this job well? What additional resources might I need? What are my strengths and weaknesses, and how will this job enhance the former and improve the latter? If I take this job, what's my next move, and what will I need to accomplish to get there?" Let your references know you're job hunting and to expect a call, and ask them to contact you if they are called.

Assess the Orchestra: Assessing yourself out of context of the institution you hope to lead is of limited value. You must know the orchestra's strengths and weaknesses as well as your own. Do your homework before the interview. Ask to see the annual report, financial reports, season brochure, concert programs, long-range plan, and even minutes of board or volunteer association meetings if possible. If you have access to American Symphony Orchestra League statistical reports, check out how the orchestra compares to institutions of a similar size. A careful analysis of these documents can tell you much about the relative financial health of the orchestra, how successful the fundraising campaigns are, whether they have an endowment and are earning income on it, whether they have a sufficient diversification in income, whether they are handling their marketing competently, and how concert programming is packaged to attract audiences. How recent (and realistic) is the long-range plan, and has any of it been accomplished?

If at all possible (and frequently it's not when turnover happens off-season), attend a concert of the orchestra. (If you do get an interview, see if it can be scheduled during a week the orchestra performs.) Although you may wish to keep the fact that you are interviewing confidential, make as many inquiries as you can to colleagues in the orchestra business and around the community. Every orchestra has its strengths and weaknesses. You should know the top three of each for your prospective orchestra—and how your own personal strengths and weaknesses might correlate.

Assess the Community: Although you may expect as a new manager to advance through several positions in the first decade of your orchestra management career, you should treat each move as if it were permanent. Is this a community you can live in, respect, and maybe even love? Would you and/or your family be willing to relocate here?

Drive around, walk around, bring your family along for a “sense check.” If you are uncomfortable with the local culture, the politics, or the people, it will show. An orchestra is an extension of the community it serves, and as a servant of that community you should feel confident extolling its virtues.

Call the local tourist board or Chamber of Commerce and find out about the town's cultural resources. Go to your local library and do some fundamental research on the town, its industry, and its history. Find out about the orchestra's board. Are they committed and motivated by the right reasons? Are they community leaders—not just the wealthiest citizens, but leaders in education, finance, religion, commerce? Are local government and education officials supportive of the orchestra? What about the local newspaper and music critic? By knowing the industries and interests of its citizens you will best be able to assess your potential success in the community.

The Interview: In most cases you will interview with an orchestra's search committee, which will have a formalized procedure for interviews and introductions. (If it is possible to meet privately with the different constituents, this allows for an uninhibited exchange that will provide you with a clearer picture of what the problems and opportunities might be.) While there is much they will want to know about you, use the opportunity to ask your questions as well. Remember, you are interviewing them as much as they are interviewing you. Prepare your questions in advance (although it's probably not a good idea to show up with a written list) and ask with conviction. People will respect your curiosity, especially if you have done your homework and are asking informed questions.

Ask the board president how much time he is planning to devote to the orchestra next season and what the process for leadership succession is. Ask about the board's fundraising record: If it has been successful, ask what the secret is; if it has been dismal, find out if they know why. Make sure to ask about music in your conversations with a cross-section of board leadership; their passion should be as apparent as your own. Ask the music director about repertoire choices for the coming season and what you can do as manager to further the orchestra's artistic goals. Ask musicians what their aspirations are for the orchestra and themselves. Ask staff members their opinions about the operation and what

they think a new leader might fix or leave alone. Ask the volunteers why people give their time to the orchestra, how much time, and to which projects? Use these interviews to explore with all groups what they think the orchestra's problems are and what the manager can do to solve them. Don't feel compelled to offer an answer for everything—“shooting from the hip” can get you in trouble—but these exchanges can give you a much more realistic picture of the challenges you would face, and get you thinking ahead to possible solutions.

And don't forget to ask the board president about salary range, benefits, and how you will be evaluated (both as a candidate and as an employee). Never ask about money on the “first date,” but don't be shy about stating your needs and expectations clearly.

The Gut Feeling: No amount of textbook career planning or careful analysis can replace the sheer feeling you get in the pit of your stomach when you visit an orchestra, hear it play, and meet the people who run it. If it looks great on paper and the money's pretty good, but you aren't confident about a certain situation or the people you would be working with, listen to your heart as well as your wallet. On the other hand, if you consciously recognize the challenges but generally like the opportunity before you, don't dismiss your own ability to fix, and yes ideally enhance, the current situation. If you know you want the job, don't hesitate to make it clear during the interview process and your follow-up contact. Experience will ultimately help you differentiate between butterflies, which are in the normal range of pathology when interviewing for a new position, and that raw acidic feeling that tells you, “This is not the right fit for me or the orchestra.”

The Contract: Most orchestra managers, as well as most Americans in the last decade of the 20th century, operate under “at will” agreements with their employers. While you can and should stipulate the expectations and terms of your responsibilities and compensation, it is unlikely you will be presented with a binding contract for your services. If you wish to have a contract or employment agreement, and many more orchestra managers today say it's essential, make it clear in advance and make sure it's signed before you start. The refrain of “I asked for a contract and never got one” is not acceptable. The employment agreement should address:

compensation, term of the agreement, health and disability coverage, vacation and leave policies, job duties and responsibilities, performance evaluation, termination/severance, expense reimbursement, professional development budget (including opportunities to attend meetings with orchestra colleagues), and pension or plan contribution. [See Appendix 4, Sample Employment Agreement and Job Description.]

Failure to present a formal contract is, however, no excuse for failure to present a formal job description. The board should have a clear, written statement of policy that stipulates its expectations of the manager. If such a document does not exist, you must insist it be drawn up and considered before you agree to accept the position, even if it means you must create the job description yourself. In this case, you may want to adapt one from a successful manager of an orchestra of similar size and type. [See Appendix 2, Symphony Orchestra Manager—A Job Description.]

The Honeymoon: Managing Expectations

“No manager is as good as he seems in his first year nor as bad as he looks in his third.”

—Ralph Black

“I should have said, ‘It can’t be done,’ but when the goals were made clear to me during the interview I was so eager to get the job I didn’t want to seem contentious. The president’s expectations of me in the first three months were these: create and implement a long-range plan, boost ticket sales by 15 percent, find an additional \$10,000 to fund a new series, fill a vacant staff position, and help the volunteer association structure a new educational campaign for elementary school students. And that was to be the first 90 days...”

—An Eager New Orchestra Manager

Succeeding Your Predecessor: Generally speaking, if you are assuming the role of top manager of an orchestra you are doing so under the following circumstances: Your predecessor, who was enormously successful in bringing the organization to a new plane, has moved on to a bigger orchestra; or, your predecessor has failed in executing the basic duties of a manager (and still may have moved on to a bigger orchestra), or didn’t survive a board leadership transition. Either way, you can gain a lot by seeking out the person who last held your job and asking about past leadership, previous decisions with long-term consequences, the joys in running the organization, and the frustrations that wouldn’t go away. In some situations you may find it impractical or inadvisable to do this. Nevertheless, one of your best barometers of the current scenario could be the person who last sat in your seat.

Setting Short-term and Long-term Goals: Some tasks can be handled right out of the box, giving you a sense of accomplishment and conveying to your board and staff that things will change under you. Recruiting good candidates for a vacant staff position, structuring and scheduling projects (such as a strategic planning committee), and eliminating obvious inefficiencies are

some good first tasks. Don't rearrange the furniture simply to get attention, but don't be afraid to place your own personal mark on the office. Tackle a few easy tasks and set in motion solutions for the more difficult ones. Sit down and map out your own goals—and make sure they are consistent with those of your leadership and your staff.

The Board: Your first task should be to set up personal, one-on-one meetings with each and every board member. Knowing them as individuals and understanding their motivations will be essential knowledge as you seek to avail yourself of their time and ideas. Start with members of the executive and nominating committees—they should be your primary players, but make sure you ultimately make contact with every board member in your first few months. Don't neglect those who are less active than top leadership—if they are former leaders they may have great insight, if they are future leaders you will build a rapport, and if they are ineffectual you will learn the difference between a good board member and a not-so-good one. [See Appendix 7, The Board and the Executive Director.]

The Board President: Your relationship with the board president (and president-elect) is the single most important factor in your continued success. The board president is the one person who can save your job in a situation that has gone beyond your control, if you have a good relationship. Most managers who derail will do so either because of a faulty relationship with the current leader, or failure to adjust to the style of a new leader. One-on-one communication is vital to developing and maintaining this relationship: The manager should initiate contact on a regular basis—don't leave it to the president. Meet often, and establish access by fax, phone, or e-mail for the times in between. Remember, your job is to execute the policy of the board, and that policy should emanate from its leader, with your input. You may indeed know how to manage an organization better than your “boss” (and you certainly should be able to manage an orchestra better), but when push comes to shove you must defer to board policy. [See Appendix 6, Working with the Board President.]

The Music Director: The partnership you build with your music director is the second most important factor

in your success. You, the board president, and the music director must operate as a triumvirate, communicating clearly and honestly about where you want to take the orchestra and how you intend to get there. The trust developed among you will go a long way toward helping you weather the hard times. Just as it is your job to execute the policy of the board, so it is your job to help realize the artistic vision of the music director, the ultimate artistic authority. Your alignment with his or her philosophy should have been carefully assessed in the interview process; if not, then adjust accordingly. Understanding the art of compromise is essential. All artistic decisions have financial consequences, and there may be times you need to have the backbone to say “no.” Knowing how to work through these conflicts is critical: You must both make a commitment early in your relationship to work openly together to resolve them. Taking conflicts to the board for mediation will ultimately undermine your effectiveness. [See Appendix 8, The Music Director and the Executive Director.]

Volunteer Association Leadership: Leaders of the orchestra's volunteer association (direct-service volunteers) deserve the same deference and respect as the board (governance volunteers). Particularly in an age when the traditional volunteer association is changing to include full-time professionals, you must elicit broad-based support for fundraising, ticket sales, education programs, and special projects. Volunteers have a great sense of ownership, and you can tap into that commitment by offering them the moral support and staff support they need.

The Musicians: Many orchestra managers are themselves musicians, which is good but not necessary preparation for working with them. In establishing good relations with the musicians, nothing will substitute for good communication: opportunities for open and honest exchange; access to you as manager; attentiveness to their needs and concerns; and action and follow-up on your part. Credibility and trust are built over time by preventing grievances whenever possible, handling small problems before they become big ones, sharing financial information, and conveying respect for what they give to the institution. You are all in the business of supplying an audience for the orchestra's music making—establish that common ground. Over time, get to know them

individually, and do whatever you can to ensure that they are always earning the best livelihood and working environment your orchestra can support. In negotiations, remember that both sides have to live with the contract. Don't make commitments that cannot be fulfilled, but don't shy away from pushing the potential of your community if you can convert that potential into necessary resources to support the players.

The Staff: Hundreds of orchestras in America operate with minimal staff support, adding stress to the job and requiring that the orchestra manager function as a jack-of-all-trades. If you are lucky enough to be with an orchestra that can support a small staff, hire the best you can find, treat them well, expect their best effort, and empower them to give you the kind of help you need. Good support staff is increasingly hard to find and keep. Make sure that you pay them as well as you can, that their job descriptions are accurate and their reporting relationships clear, and that they are evaluated on a regular basis. You will build their trust over time by treating them fairly, dealing with their complaints expeditiously, and establishing clear procedures for handling grievances. Delegate wisely, and then let go. Micromanaging will undermine their confidence as quickly as inattentiveness. You should be able to craft a core of team players in key areas whom you can count on to carry on when pressing community and board issues require your undivided attention.

Defining Your Role in the Community: In all likelihood, you will be the only orchestra manager in your community. This doesn't mean you won't have peers—there are executives of other arts, culture, and nonprofit organizations in town who can provide a great sounding board—but it does mean you must play a solo role well. Even if you suspect your tenure is not long-term, get involved in community business, professional, and social activities. Not only is it consistent with your responsibility to be an emissary for the orchestra, you may also find it personally enriching to be a part of the fabric of your community. That you are employed by one community nonprofit organization does not preclude (or absolve) you from taking a leadership role in another.

Keeping the Plates Spinning: Managing Time & Resources

A Day in the Life of an Orchestra Manager

- 6:30-7:45Wake, personal time for exercise, perusing the paper, family.
- 8:00-8:50Breakfast meeting with board president about upcoming meeting and a grant just received.
- 9:00-9:20Arrive at office, return phone calls, check e-mail and faxes.
- 9:20-9:30Talk to music director about next season's programming. Agree to meet later.
- 9:30-9:45Promote feature article in the newspaper with music editor.
- 9:45-10:00Talk to Friends of the Symphony president to encourage scheduling a meeting about the Symphony Ball in February.
- 10:00-10:15Talk to treasurer about check received for corporate support of Ball and other business.
- 10:15-10:25Call octogenarian volunteer who is responsible for 10% of total sales for citrus fruit sale fundraiser; encourage her to continue the good work (she has been threatening not to participate this year).
- 10:25-10:30Call printer who has not responded to the assistant manager's request for a quote on a project; potential donor of printing for Symphony Ball invitation.
- 10:30-11:00Impromptu meeting with new board member who dropped into the office; he had an idea he wished to discuss about subscription sales and wanted a tour of the premises.
- 11:00-12:30Meet with chair of Annual Fund to discuss 50th anniversary fundraising approach, redesign of contribution envelope, and renaming donor categories. Plan handwritten letter campaign.

- 12:30-2:00 Write subscriber newsletter.
- 2:00-2:20 Eat sandwich at desk while reading *SYMPHONY* magazine.
- 2:20-2:25 Take call from corporate donor.
- 2:25-2:40 As president of regional arts alliance, make several calls to coordinate upcoming event to celebrate Arts and Humanities Month.
- 2:40-2:50 Speak with personnel manager about upcoming concert.
- 2:50-3:00 Speak with Youth Orchestra president.
- 3:00-3:30 Take call from an orchestra manager colleague who is about to tender her resignation.
- 3:30-3:35 Confirm delivery of harpsichord and tuning times for upcoming concert.
- 3:35-3:40 Call desktop publishing volunteer to arrange delivery of disk for newsletter.
- 3:40-4:00 Birthday cake with staff for office volunteer.
- 4:00-5:00 Continue discussion with music director about plans for next season.
- 5:00-5:30 Process phone-in concert ticket order (assistant leaves at 5:00). Receive welcome news via phone from bank marketing director that they are responding positively to letter inviting them to take a corporate table at the Ball. Get some air and clear head.
- 5:30-7:00 Meet with 50th anniversary celebration committee; Chinese take-out for all.
- 7:00-8:30 Attend rehearsal; talk with musicians at break.
- 8:30 Head home to relax and catch up with personal chores.

No Surprises: This is probably the cardinal rule of management, particularly in a symphony orchestra where the inner community of the organization must be as finely tuned as the ensemble itself. If revenue numbers come in low or a major grant is eliminated, the time not to tell the board is at the board meeting. Involve your leadership at the earliest levels on all significant issues that may affect current or future financial or artistic plans. Ditto for the music director and the orchestra. Sudden changes, even good ones, will shake the confidence of those who expect to trust you with maintaining the course. If you surprise your board with news of a deficit, they will ask, “Did he know and not tell us? Or did he not know?” Either answer is equally unacceptable.

Establishing Focus: While the manager must work in close harmony with the board president and music director in outlining the mission and direction of the orchestra, he operates solo in keeping everyone on track. The manager is the person best suited to make sure that everyone understands together what the organization does (and what it does not do), where it is headed, and what to expect along the way. The manager establishes the focus, tone, values, and expectations for the orchestra, making sure that everyone is singing from the same hymnal. At every meeting with the board, volunteers, musicians, staff, and even the public, the manager finds a way to reiterate several points of focus for the orchestra to bring all the players back around to their common goal.

Delegating Responsibility: Although you are expected to be able to do everything the orchestra may require, that doesn't mean you should physically execute every task. Your core team of staff members (or volunteers if you are a one-person staff) should be competent to carry out their assignments without nagging, double-checking, or incessant reminders. Delegation is also a part of your job in managing the board and volunteer leadership. It's easier sometimes to let staff take on planning and coordination functions that would otherwise reside with the board. But what you lose in direct control you gain in having their active participation and “buy-in.” Don't underestimate the ability of a dedicated team to come up with a creative and viable solution that working solo you might not have considered. And in times of enhanced fiscal austerity, don't cut staff without assessing the consequences. You will lose more from your bottom line than the cost of a

good receptionist if your bookkeeper is spending more time answering the phone than crunching numbers.

Sticking to the Plan: Procrustes was an ancient Greek giant who stretched or shortened his captives to fit his beds. Your goal is to guide your plans along—strategic, development, marketing—without being too Procrustean. The best way to ensure your plan remains on course is to get plenty of buy-in from the beginning. Consulting firms can do an excellent job of giving you structure and strategy, but unless your board, volunteers, musicians, staff, and community leaders have played a vested role in establishing goals, the plan will remain a piece of paper. And any plan that doesn't include a mechanism for monitoring and evaluating progress is also doomed to disappoint—mid-course corrections are sometimes necessary. When things start to veer off course, or a new leader comes on board who wants to “try something new,” it will be easier to say, “That's a terrific idea, let's see how it fits with the plan we have all worked so hard to forge,” than to say, “But it's not in the plan!”

Managing Change: Regardless of the size or longevity of your institution, change will be one constant you can count on. Learning to embrace and manage change constructively may be any manager's greatest challenge in today's fast-changing social and economic climate, not just the orchestra manager's. Keep an open dialogue with your community about what's happening in your environment that affects the orchestra, and be ready to suggest alternatives to the status quo when it seems appropriate. A successful manager must learn how to adapt—those who rigidly adhere to the ways things are supposed to be, rather than the way things are, will increasingly find themselves isolated. Those who can adapt will always end up in the center of the action.

Financial Oversight: It is ultimately the board's responsibility to ensure the financial well being of the orchestra; that is the essence of a fiduciary duty. But the board's job is oversight; your job is implementation—you must ensure that the systems exist to execute the board's responsibility. That means having a firm handle on the financial condition of your orchestra, clear rules and policies, a means of raising funds, and a culture in which honesty can flourish. You manage a community trust, and as such you are as accountable as a venerable banker. You

must be able to understand, if not necessarily construct, all the financial statements of the orchestra: the balance sheet, the cash-flow statement, the income statement, tax filings, benefit projections. You should know the current fund balances at any given moment just as surely as you know the current balance in your personal checking account.

Raising Money: Being comfortable in helping to raise funds for your orchestra is a key element in any manager's success. Too many new managers view this role with trepidation, not understanding that fundraising need not be difficult if you believe in your organization and believe that giving is also beneficial for the donor. You must learn the principles of what works and doesn't in fundraising campaigns, and work with your board (and professional development staff if you have one) to design the most effective strategies for your community. Remember that while one of the primary responsibilities of the board is to ensure that the orchestra raises enough money to carry out its mission, the manager's role in this process is critical to the board's success. As the top executive, you set the tone for how fundraising campaigns are viewed by board, staff, and donors alike.

Personal Professionalism: Successful managers are charming, sophisticated, unfailingly polite and gracious, and always appropriately dressed. If you are not those things, then become them. If it means investing in professional development courses at a local business school and purchasing your own copy of Letitia Baldridge's *Guide To Executive Manners*, then do so. If it means forcing yourself to read the latest best seller in order to converse at a dinner, do so. If it means stretching your personal budget by buying suits with shoes to match, do so. Your appearance and demeanor reflect upon the orchestra. Even if your persona is a little rough around the edges, smooth out those edges when you are dealing with the orchestra family. That means, of course, no swearing, no off-color jokes, no condescension, no tantrums, and lots of pleases and thank yous. Enjoy a good laugh when it's appropriate, and never raise your voice in public unless there's a fire.

Preventive Medicine: Regular communication is the best means of preventing flare-ups. While you may find that frequent meetings are an encumbrance on your daily

schedule, they are an essential vitamin for the health of your organization. Remember, you may have to meet with six different constituents in a day, but their meeting with you may well be the most important meeting on their agenda for the day. Meeting frequently with board members, musicians, volunteers, and staff will give them the confidence and opportunity to express concerns. Always leave time on the agenda for issues and questions that may come up spontaneously.

Avoiding Isolation and Burnout: Especially for new managers coming to a new city, where you may be the only orchestra manager within a hundred miles, it is easy to feel isolated and alone. At the professional level the best source for interaction is involvement with American Symphony Orchestra League programs, especially the Mid-Winter Manager Meetings, the national Conference, and e-mail access to manager discussion groups through SYMPHONY.NET. [See Appendix 11, Resources and Services for Orchestra Managers.] Talk to your peers and keep the dialogue going throughout the year. Seek out a mentor in the field and keep in touch in the good times as well as the bad. When you have a problem and you need advice from a seasoned manager, make sure you have a suggested solution to offer. “Do you think I should do this?” will get you a more sympathetic response than, “What should I do?” Be available to listen when colleagues have a crisis, and be available to chat when they are simply a little bored and lonely. Don't forget resources closer to home. Start a happy hour for colleagues who run other arts or voluntary organizations in your community—you may have more in common than a few of the same donors and board members. State and regional orchestra associations are another good source for advice and ideas. The American Symphony Orchestra League can put you in touch with these organizations.

Make Time for Yourself: On a personal level it is essential that you save time—schedule time—for friends and family. Neglecting your personal life can have consequences for your professional life. If you become too deeply immersed in your tasks you may forget that the community of people with whom you work are people too, with their own set of needs. The orchestra may be the focus of your life, but other people have spouses, children, pets, church activities, hobbies, sports, and a favorite television show. If at all possible, you should have

some of those things too. Staying in good physical shape will give you the stamina to withstand the long hours and emotional stress that being an orchestra manager entails. Getting a life is not quite as easy as picking up an accounting course or finding a good blue suit, but it's not that much more difficult, and it's equally essential to a well-rounded career. Vacations are not a luxury; they are a necessity. A manager who boasts, “I haven't had a vacation in years,” may soon have an unexpectedly long one.

When the Spit Hits the Fan: Managing a Crisis

When Phil Carollo arrived fifteen minutes early for the board meeting, he was surprised to find the executive committee already in session. The odd glance from the new board president as Phil opened the door was enough to tell him that he should wait outside until asked to come in. He and the new president had differed on how to accommodate a 20 percent cut in state arts funding, but Phil just assumed that the disagreement would be resolved, and that the new president would realize his naiveté in the face of Phil's considerable experience. The past president had always deferred to his advice, why wouldn't the new one? By the time the president opened the door and said, "Please come in," Phil had already re-written the first half of his resume in his head...

If you've already reached this point, it is probably too late to save your job. And there are other situations, besides not communicating well with a new board president, where circumstances can quickly get out of your control, and you are no longer setting the agenda for your orchestra: A disaffected staff member who feels he has no place to take his complaints except to the board; a volunteer who is convinced that the volunteer association's efforts are not appreciated; a music director who circumvents you with a budget dispute.

While there is no textbook solution for each problem that might arise, there are actions you can take to begin solving them and dealing with the fallout. First, and most importantly, you must find out what is going on—be sure you are getting the facts and not just the feelings. Second, you must confront the situation head-on, openly addressing the problem with your president and discussing possible courses of action. Third, with your president's support, you must take steps to correct the situation, and ensure that the same problem doesn't surface again. Your skillful handling of problems as they arise will instill confidence in your leadership, and minimize the incidence of little misunderstandings becoming full-blown crises.

As you face the day-to-day challenges of running an orchestra, keep these observations in mind:

Warning Signs: The clearest sign of an impending storm is the silence that precedes it. A breakdown in communication at any level—staff, board, artistic—is the first sign that something is amiss. Phone calls not returned as promptly as usual? Deadlines and meetings missed? Was information omitted or avoided in a presentation or conversation? Be aware of these symptoms in relation to yourself and among others. Although they may point to problems, don't assume the worst before you've explored the situation. A shift in alliances is the other precipitating factor before a crisis. If previously aligned forces are splintering (the chairman of the nominating committee is in conflict with the president of the volunteer association) or previously unaligned spheres are coming together (the box office manager and the board marketing committee are suddenly in agreement on a direction other than yours), it's time to batten down the hatches.

De-escalating: First, separate the symptoms from the ailment. If there is dissension among the musicians, is it the issue at hand (stage temperature, overtime) or is it a deeper issue of morale? If you and the president-elect of the board are disagreeing about how to trim the budget, is it the budget or a fundamental conflict in vision? Frequently, you can alleviate the condition simply by treating the symptom. But make sure you're not simply putting a bandage on a festering wound.

Ego Management: How many people does it take to screw in a klieg light bulb for an orchestra manager? None, of course, because the manager should never be in the spotlight. You may see big-time orchestra managers reveling in the limelight at American Symphony Orchestra League Conferences and meetings, but back at home they work as a team with their board and volunteers, all as servants of their institution.

Conflict Resolution: Your skills as a negotiator should already be proficient if you got the job, but now is the time to flex them elegantly. Can you bring dueling parties together? Can you finesse your agenda while advancing that of an adversary? Can you get people talking? These are skills that can be learned—conflict resolution is taught in the context of many business school curricula—but they can also be brought in from the outside. Don't hesitate to ask a well-respected community leader (judges

and clergymen are ideal) to participate in an ad hoc committee to help resolve a problem. Frequently, an outside voice will offer not only good advice, but a sounding board against which you can better assess a way out of conflict.

Pick Your Battles: Okay, so the volunteer association president wants the association's president-elect to sit at the head table for the annual meeting, but you had the table set up to include only current officers. Will compromising (adding a chair) affect the ongoing operations of your orchestra? Probably not. As a manager, especially a new manager, you will have a finite amount of political capital. Spend it wisely. Step back and assess the value of a victory to yourself and to your "adversary." Always calculate the consequences in the context of how they will affect the orchestra. Whether you can "live with it" is irrelevant. Can the organization?

Exiting Gracefully: Not infrequently, and frequently not inappropriately, the manager is invited to leave. If called upon to do so, do it gracefully. Negotiate time to complete tasks at hand and perhaps search for a next assignment. Just because you are a lame duck doesn't mean you should throw out your professionalism; indeed, your grace after fire will be a key factor in how you are perceived should you remain in the community in another capacity, or should you remain in the orchestra business. If there is no employment agreement in place and the circumstances warrant, consult an attorney to negotiate the terms of your departure. Remember that information you have gained and property you have acquired on behalf of the orchestra remain that of the orchestra. Leave the files, but take the enduring relationships.

Preparing Your Successor: Assuming that you continue to love great music and are devoted to the institutions that perform it, you are obligated to prepare your successor in any way that you can. Again, your dignity in this situation can only enhance your career; bitterness and neglect will thwart you. If possible, review the files together, and share your own personal experiences as to what went wrong and how it could be fixed. Let go of the reins as quickly as possible, but leave a phone number and be willing to lend an ear.

The Next Job

Orchestra management is filled with men and women who have committed themselves to great music and who have succeeded because of that commitment. They rarely appear beleaguered and hassled (or at least not to anyone other than their staff). They are precise without being brusque, they are encouraging without being bossy, and they bring to each task a sense of balance and wisdom. And they always have a few extra minutes to listen to or talk about music. They have moved up the rungs of the professional ladder cautiously, but consistently, using each new tool or experience as leverage for new responsibility and challenges. Once they get to a perch they enjoy, they tend to stay a long time.

Of course, the ranks of orchestra management also contain those who, at one time or another, left an orchestra under less than auspicious circumstances. They took their lumps, learned from their failures, regrouped, and worked their way back into a path of success. Yes, there are some bad apples who interview well and, despite what everyone knows about their ineptitude, manage to land on their feet. More frequently there are talented managers who outgrow their positions, misstep in a crisis, or are simply the victim of a board that wants change at any cost.

As soon as the end appears on the horizon, contact your peers in the community, in the orchestra field, and at the American Symphony Orchestra League. You may find that a door has opened on an opportunity where you can grow more fully. You may wish to scale back to an orchestra whose size and complexities are more consistent with your skills. You may wish to move to a functional position (development, marketing) in a larger organization. You may wish to freelance or volunteer for awhile with local arts organizations until an ideal opportunity arises. Don't expect opportunity to come knocking; you must continue to seek it out. And while you're in transition, go to concerts. The same music that inspired you to pursue orchestra management will continue to provide inspiration.

This is not a business for those who want money or glory, nor calm seas and bucolic voyages. "We work in an atmosphere of supercharged emotionalism," wrote John S. Edwards. "This is perhaps unavoidable, and, when properly channeled, can move mountains and make

dreams come true. It is the manager's duty to have the overall picture. This is the way it should be, and remember above all: The most successful endeavors take place in an atmosphere of enthusiasm and joy."

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APPENDIX 1

Advice to New Managers

by Peter Pastreich

Before you go...

1. Be sure you have a clear understanding with the board about your responsibilities and authority. Among the most important agreements you must have: that the staff works only for you, and that you are an ex-officio member of all committees, particularly the most important board committee, the nominating committee.

2. Get as much financial information about the orchestra as you can. Be as sure as you can be that you understand whether there is a surplus or deficit, and why.

3. Hear the orchestra and meet the music director before you accept the job.

Once you're there...

4. Don't criticize your predecessor. The board that hired you also hired him or her. Talk about what you want to accomplish, not what has been done wrong.

5. Seek early victories. Solving some problems immediately will help you establish credibility. Faced with several problems in your first few weeks, solve the simplest ones first.

6. Never say I when you can say we. It's our orchestra, our problem, and our triumph.

7. Accept responsibility for your failures and give others credit for your successes. The few who need to know will know what you have accomplished.

8. Make allies—on the board, in the orchestra, and in the community. You will need lots of help to succeed.

9. Make sure you have the facts. Don't assume a problem is as it's been described to you. Ask lots of questions. There is generally so much confused thinking going on that the facts, once uncovered and clearly stated, will generally speak for themselves.

10. You can convince board members one on one; but only board members can convince the board. And in any case, the board did not hire a manager to give it lectures.

11. Within your first week that the orchestra is playing, learn the names of all the musicians in the orchestra. Memorizing one hundred or so names and associating them with the right faces and instruments is not that hard to do, and they will all know your name.

12. Attend concerts, listen to the music, and talk about what you have heard with the musicians and the conductor.

13. If you have a staff, find out what they think their jobs are and to whom they think they report before you start reorganizing them.

14. Have regular staff meetings at which every important problem facing the orchestra is discussed openly. Seek consensus, bring discussions to conclusions, and make sure that there is agreement on what action is to be taken.

15. Know how it's done in other orchestras; there is no requirement that you be original. Every orchestra thinks its problems are unique and its town different from all others. In this they are generally mistaken. Call the League, and call other orchestra managers.

16. A manager's job is to manage. This means that you make things happen—but not necessarily that you do things.

17. Sincerity is crucial to your success. Fake it, if necessary.

18. Avoid surprises and being surprised. Managing an orchestra is no birthday party.

19. Not everything is your problem. Not all problems are soluble. And some solutions are worse than the problem.

20. Remember that every crisis is an opportunity. When you hit a crisis, be sure to ask yourself what opportunities it offers.

And in the end...

21. You are supposed to enjoy your job. When managing an orchestra stops being fun for you, it's probably time to stop being an orchestra manager.

Peter Pastreich is the executive director of the San Francisco Symphony. He has spent his entire career managing orchestras, including the Greenwich Village Symphony, Nashville Symphony Orchestra, Kansas City Philharmonic, and Saint Louis Symphony.

APPENDIX 2

Symphony Orchestra Manager: A Job Description

by *Ralph Black*

The Manager's job is:

1. To make sure we have a good orchestra. This task is shared with the conductor, musicians, president, executive committee, and the trustees.

2. To provide the tools and wherewithal for the conductor and musicians to make music.

3. To be responsible.

4. To carry out the policy as established by the board of directors. It is also the manager's responsibility to advise the trustees on what that policy should be.

5. To prepare and present a balanced budget to the board.

6. To operate within the approved budget and to update the budget weekly and monthly.

7. To keep the board apprised in writing on the current and future financial condition of the orchestra. 8. To plan—in writing.

9. Together with the conductor, to plan and schedule concerts and rehearsals.

10. To keep records: financial, ticket sales, fundraising, grants, volunteers, schedules, prospects.

11. Together with the volunteer guild, to sell tickets—to make sure there is an audience for the conductor and the musicians. Once the concert hall is filled with series ticket holders, it is the conductor's job to keep the seats filled.

12. Together with the board, to raise the necessary funds in contributions to fill the gap between expenses and earned income. This includes planning the campaign, recruiting the leadership and volunteers, and providing the prospects with pledge cards, workers' kits, and all the necessary back-up material needed for a successful campaign.

13. To publicize and promote the orchestra. This is one of the more difficult responsibilities. It's difficult because everybody is an expert in publicity—the conductor, the board, the guild, the musicians, etc.

14. To negotiate and contract for the guest artists and guest conductors in consultation with the conductor as

approved by the board.

15. To book the orchestra within the metropolitan area, and on tour.

16. To be a master of logistics. The manager must make certain the concert hall is rented, the temperature is right, the programs prepared and printed, the music rented, the ushers engaged, the lights turned on, the transportation and drayage looked after, the chairs moved, and the concert grand piano tuned. The motivation in seeing that these chores are done is sound business practice. The motivation behind making certain the piano is tuned is fear!

17. To negotiate with the musicians' union and musicians on union contracts, salaries, working conditions, etc.

18. To communicate. To ask who needs to know what. To advise them promptly and regularly in writing. Surprises are just wonderful except when they have anything to do with symphony orchestras. If it concerns a deficit, don't wait until morning. Wake up the president in the middle of the night!

19. To manage the office and all administrative details in a manner that is consistent with good management practices.

20. To explore, to seek out, and to apply for grants from government, foundations, and corporations. Do it on time, and with persuasion.

21. To become an advocate not only for the symphony orchestra, but for all of the arts.

22. To persuade the board and volunteer guild to define and carry out their responsibilities.

23. To appreciate and thank everybody who helps make the orchestra a success—board members, guild members, volunteers, musicians, and the noble staff. A really fine manager will do this often—in fact, overdo it! Overdoing it will prove to be only half enough!

On the first and 15th of each month, we managers get envelopes with checks inside. But that is not really why we work. Our payday is when we sit down in our own seat at concert time and glory in the music we helped make!

Excerpt from *The Best of Black Notes*, © 1983 American Symphony Orchestra League

APPENDIX 3

The Symphony Manager's Bill of Rights

by Ralph Black

There seems to be no serious problem in defining the specific obligations and responsibilities of an orchestra manager:

- Strive for and maintain artistic quality;
- Carry out board policy;
- Operate within a balanced budget;
- Plan ahead;
- Assure that there will be an audience;
- Organize and carry out an effective fundraising campaign;
- Publicize and promote the orchestra;
- Negotiate contracts;
- Communicate on a timely basis with all segments of the orchestra family;
- Secure grants;
- Administrate ably;
- Work in harmony with the conductor and musicians;
- Respect, appreciate, value, and coordinate the volunteers' time, and not waste it.

The concomitant duties and debts of board to management are less well known than those enumerated above, but they are just as specific and no less mandatory. They make up what might be called *The Symphony Manager's Bill of Rights*:

1. The manager must have a job description. It is reasonable to set forth what is expected of the manager.

2. The manager is entitled to a clearly enunciated policy from the board. Far too often the poor devil charged with management is either a) hanged for not assuming the authority, or b) even worse, drawn and quartered for usurping the board's prerogatives.

3. The manager must be allowed to manage. That is what he or she was hired to do, but, increasingly, orchestra managers are finding the board or volunteer guild unable and/or unwilling to let the manager manage. This is a grievous sin.

4. Management shall not only have the responsibility, but also the necessary authority. It is not sufficient to have only the responsibility. Effectiveness comes only when there is the authority to carry out a mandate.

5. Management must have input into the artistic concerns of the institution. Almost every decision made by orchestras—whether by the conductor, board, or management—has double implications, artistic and financial. When assuming the post, the manager shall not conduct, and the conductor shall not spend money. This is a good policy, but it does not preclude conductors understanding and influencing budgetary considerations.

6. Management must choose its own staff. In fact, the board should engage only two persons: the manager and the conductor. The board must not get involved with selecting administrative staff, nor with musicians in the orchestra. It should charge the conductor and manager with the responsibility and hold them responsible. If the results are not satisfactory, then the board must change one or the other or both.

7. The board is obligated to open doors in the community for management.

8. The manager cannot provide Cadillac service on a Volkswagen budget. The board must provide proper funding for the staff required to carry out the board's mandate.

9. Management is charged with the duty of negotiating contracts, especially union contracts. The board owes it to the manager, the institution, and themselves to limit their input to establishing policy and setting guidelines.

10. The manager is due the respect and support of the board. Be kind to the manager. He or she has earned this and is entitled to it. The epidermis of the orchestra manager is no thicker nor less sensitive than that of the conductor and volunteer. After all, no manager is as good as he seems in his first year, nor as bad as he looks in his third!

Excerpt from *The Best of Black Notes*, © 1983 American Symphony Orchestra League

APPENDIX 4

Sample Employment Agreement and Job Description

CAUTION: This employment agreement is a sample only, not an actual employment contract. Its intent is to provide an example of how to structure such a document and what might be included in an agreement with an orchestra manager. It is not appropriate for any other positions. Actual employment agreements must reflect the local circumstances of an orchestra association and its community.

Employment Agreement

This agreement made this day [day, month, year] by and between the XYZ Symphony Orchestra Association ("XYZ"), a [state name] nonprofit corporation with offices at [address], and [manager's name], of [address] ("General Manager").

Witnesseth:

That the parties to this Agreement, in consideration of the mutual promises and covenants set forth in this Agreement and intending to be legally bound hereby, agree as follows:

1. Employment. XYZ hereby employs General Manager, and General Manager hereby accepts employment by XYZ, as General Manager of the XYZ Symphony Orchestra, subject to the other terms and conditions of this Agreement.

2. Term. The term of General Manager's employment under this Agreement shall be from [contract start date] to [contract end date].

3. Compensation. For all services rendered by General Manager under the terms of this Agreement, XYZ shall pay General Manager at the rate set forth in the following salary schedule:

Annualized Compensation \$
For the year [day, month, year] to [day, month, year]
Add additional years if applicable.

The salary set forth above, less those payroll deductions which are required by law or directed by General Manager, shall be payable in equal semi-monthly installments.

4. Expenses. XYZ will reimburse General Manager for the reasonable and necessary expenses which General Manager incurs in connection with General Manager's duties under this Agreement, provided General Manager supports each request for reimbursement with appropriate documentation, and it is approved by the XYZ Treasurer.

5. Health Coverage. XYZ will provide General Manager with [name insurer] major medical and limited dental insurance coverage through the group plan maintained by the [name company] or, if such group coverage becomes unavailable, then with other similar insurance coverage, except that upon each annual renewal date of any such plan, policy or other coverage, any premium increase in excess of ten percent shall be paid by General Manager through payroll deduction.

6. Retirement Benefits. XYZ will contribute the sum of [dollar amount] per year, less those payroll deductions which are required by law, directly to an individual retirement account owned and selected by General Manager.

7. Employment Status. General Manager shall be an employee, and not an independent contractor, of the XYZ Symphony Orchestra.

8. Conference Expenses. XYZ will reimburse General Manager for reasonable and necessary expenses which General Manager incurs attending the annual Conference of the American Symphony Orchestra League, conferences and meetings of the State Association of Orchestras, and such other conferences in the state that the Executive Committee of XYZ's Board of Directors ("Executive Committee") shall have approved in advance. Reimbursable expenses may include transportation, lodging, meals, and registration fees, and shall be supported by appropriate documentation subject to approval by the XYZ Treasurer.

9. Duties and Responsibilities. General Manager's duties and responsibilities shall include the specific list that appears as Exhibit A, General Manager Job Description.

10. Vacation and Other Leave. General Manager shall be entitled to two weeks annual leave, and any additional days as agreed to by the General Manager and the Executive Committee, not to be carried forward. General Manager shall also be entitled to three personal days and ten days sick leave during each year of this Agreement. Up to 24 unused sick days may be carried forward. No more than 10 days of annual leave is payable upon

termination; no leave is paid for termination with cause.

11. Disability. General Manager shall be entitled to full compensation during the first three consecutive months of any period of disability, and to health coverage for the first twelve consecutive months of any period of disability, or until termination of employment, whichever is first. If the General Manager is unable to fulfill all duties in this Agreement after three consecutive months of disability, compensation shall be suspended.

12. Evaluation. General Manager's services to XYZ will be evaluated annually in accordance with procedures established by XYZ.

13. Termination. General Manager or XYZ may terminate this Agreement without cause at any time upon 90 days written notice to the other. In such event, General Manager, if requested by XYZ, shall continue to render his services and shall be paid his regular compensation up to the date of termination. In the case of termination with cause (which shall be defined as a criminal or civil illegal act, felony, etc.), the employment agreement shall be terminated.

14. Notices. Any notice required under this Agreement shall be deemed given if in writing and sent by certified mail to his/her residence for General Manager, or to its principal office in the case of the XYZ Symphony Association.

15. Executive Committee May Act for Board. General Manager acknowledges that all actions which may or must be taken by the Board in relation to this Agreement may be taken by the Executive Committee instead.

16. Assignment. General Manager may not assign this Agreement.

17. Entire Agreement. This Agreement contains the entire agreement of the parties, and there are no other agreements, understandings, or undertakings, either verbal or written, between the parties regarding the subject matter hereof.

18. Amendments. This Agreement may not be amended except by a written instrument executed by both parties.

19. Governing Law. This Agreement shall be governed by and construed in accordance with the laws of the State of [state name].

IN WITNESS WHEREOF, the parties have executed this Agreement on the date written above. [Sign and Date]

Exhibit A to XYZ Employment Agreement General Manager Job Description

1. General Manager shall be the chief operating officer of the XYZ, shall be responsible for budget oversight, and shall have the responsibility for making all non-artistic administrative and financial decisions in the day-to-day operation of the XYZ.

2. General Manager shall report to the President of the XYZ's Board of Directors ("Board").

3. General Manager shall give an oral report at all regularly scheduled meetings of the Board and Executive Committee, and at such special meetings of the Board or Executive Committee of which General Manager has been given reasonable advance notice and a request to attend.

4. To the extent requested by the Executive Committee, General Manager shall cooperate and consult with the Board, committees of the Board, and the Music Director in long-range planning.

5. In connection with concert productions by the XYZ Symphony Orchestra and XYZ Symphony Youth Orchestra, General Manager shall:

a. assist the XYZ's Music Director ("Music Director") in scheduling concerts, rehearsals, and concert-related activities.

b. engage such guest artists, performing groups, and guest conductors as the Music Director shall have selected consistent with the terms of the Music Director's own employment contract.

c. in consultation with the Music Director, book engagements for the XYZ Symphony Orchestra as opportunities exist.

d. book engagements for the XYZ Symphony Youth Orchestra as opportunities exist.

e. with Board approval, execute individual and master contracts with musicians of the XYZ Symphony Orchestra.

f. negotiate and execute concert hall leases.

g. provide information to the XYZ Musical Foundation for inclusion in program books, and prepare programs for other XYZ events.

h. assist the Music Director and Personnel Manager of the XYZ in the preparation of rehearsal and concert schedules for the musicians and concert production staff, including program information and special instructions.

i. arrange transportation, lodging, and

entertainment for guest artists, performing groups, and guest conductors.

6. General Manager shall design and implement current and long-range administrative and personnel planning to ensure that the XYZ is effectively structured and staffed.

7. General Manager shall recruit, select, and place XYZ administrative staff personnel; develop, implement, and monitor compensation and benefit programs in which such personnel are participants; and otherwise ensure that the contractual responsibilities of the XYZ, as the employer of such personnel, are satisfied. General Manager shall prepare and revise job descriptions for such personnel, employee policies, and employee manuals.

8. General Manager shall ensure maintenance of accurate books of account, and prepare such financial reports as the Board or the Treasurer of the XYZ shall direct. General Manager shall maintain such bank accounts of the XYZ as the Board shall direct.

9. In consultation with the Board, or such committee or committees of the Board as the Board shall have designated, General Manager shall promote the XYZ's performances, and sales of tickets for those performances, by the use of appropriate advertising and publicity.

10. General Manager shall maintain effective communication with the XYZ's affiliates, volunteer groups, other arts organizations, public agencies, governmental agencies, and the general public, in an effort to promote the XYZ's public service objectives.

11. General Manager shall reply to correspondence addressed to the XYZ, and to inquiries and complaints not assigned to other personnel, and draft replies on behalf of the President of the XYZ when requested by the President.

12. General Manager shall prepare and submit grant applications and such supporting documentation as may be requested by the persons, foundations, or other organizations from which the XYZ requests grants. If other XYZ administrative staff personnel are employed for this function during the term of this Agreement, General Manager shall supervise such personnel.

13. General Manager shall assist the Board in seeking financial contributions and other support, ensure that all such contributions and other support are acknowledged as may be required of the XYZ by law or otherwise appropriate, and maintain accurate and complete records of financial contributions and other substantial support.

14. General Manager shall keep abreast of activities and developments in the symphony field, and shall advise the Board on such matters as may be helpful to promote the XYZ's objectives. General Manager shall also advise the Board of those significant matters within General Manager's responsibilities which might promote the efficient operation of the XYZ and the delivery to the public of the services XYZ was chartered to provide.

15. General Manager shall identify, develop, and communicate to the Board means to improve the XYZ and the delivery to the public of the services XYZ was chartered to provide.

16. In general, General Manager shall promote the XYZ's best interests.

APPENDIX 5

Evaluation and Improving the Executive Director's Performance

...The three cardinal rules for assessment are: (1) do it; (2) do it in a humane and sensitive way; and (3) make it a constructive, regular exercise for the chief executive, for the board, and for the organization.

Purposes of Evaluation

The board's evaluation of the executive director's performance:

- helps the board fulfill its responsibility for assuring that the orchestra is well managed;
- ensures that the orchestra's mission and goals are being carried out;
- strengthens and supports the executive director;
- strengthens and supports the orchestra's governance structure;
- allows for a review of the relationship between the board and the executive director.

The board also uses the results of the performance evaluation to make decisions about the executive director's salary and, in some cases, to decide whether to renew his contract. These should not be the sole reasons for evaluation, however. Too often boards consider the performance evaluation simply a salary review. This focus narrows the discussion and limits the potential to draw out insights and conclusions about the executive director's performance in relation to the broader mission and goals of the orchestra.

An even more serious mistake is for the board to call for an evaluation only when concerns arise about the executive director's performance or when there is an organizational crisis. When a board takes this approach, it is failing to live up to its responsibilities and is doing both the executive director and board a disservice.

Guidelines for Evaluation

Although the details of performance evaluation will vary, the following guidelines will serve the needs of most orchestras:

1. Carry out the evaluation in conjunction with board self-evaluation. The board's evaluation of its own effectiveness helps identify strengths and weaknesses in the board's support of the executive director. Board members' willingness to evaluate themselves also sets a tone of mutual respect and joint desire for improvement.

2. Schedule the evaluation. The board and the executive director should agree in advance on a timetable. Short periods between evaluations—such as one year—are most productive for the individual and for the orchestra.

3. Select board leaders to conduct the evaluation. Sometimes the executive committee plans and administers the evaluation, but most often the president, immediate past president, and president-elect are responsible.

4. Plan the evaluation in consultation with the executive director. The executive director should participate in developing the timetable, criteria, and procedures. When board members impose an evaluation on an executive director rather than involve her, the process takes on an authoritarian tone.

5. Base the evaluation on explicit expectations agreed upon early in the board's relationship with the executive director. If the criteria for evaluation are not expressed in the executive director's employment agreement or job description, they should be developed later and the executive director should be invited to contribute her perspective on the needs of the orchestra and how she can best apply her leadership and management skills.

6. Begin with a self-evaluation. The executive director's evaluation of his own work can be a valuable starting point that stimulates candid communication with the board about personal strengths and weaknesses as well as about aspirations and doubts.

7. Summarize the results in a written report. Sharing the results of the evaluation with the executive director is a way of expressing praise and encouragement and offering suggestions for improvement. The report can also spell out mutually agreed-upon performance objectives for the next year or evaluation period.

8. Inform the board. The board should be notified that the evaluation has taken place and told about the methods of evaluation.

Self-Evaluation

Self-evaluation can prove to be an essential ingredient in the process. An executive director needs the opportunity to take stock of his own performance and measure it against his expectations. Such introspection enables him to step back from his daily responsibilities and consider where he has succeeded and where he has fallen short. The executive director's perspective on the orchestra and on his role in its leadership can be extremely valuable to the board. Given the complexities of the daily management environment, the board will be able to make a fairer judgement of the executive director's performance if they understand more clearly the constraints and challenges he believes he is facing. In general, self-evaluation contributes to an open and candid review.

Establishing Evaluation Criteria

The criteria for evaluation should be developed in advance and based on the executive director's job description viewed against the orchestra's mission, goals, and objectives. A fair and valid evaluation must measure performance in the context of reality, not against an ideal that may or may not be achievable. The actual criteria will vary, but for most orchestras, performance criteria can be grouped in the following categories:

- orchestra operations
- development and fundraising
- financial management
- long-range planning
- human resources management
- external relations
- board relations
- communication
- decisionmaking and problem solving

The specific performance goals in the orchestra operations category might be to:

- successfully negotiate all contracts with the orchestra musicians and guest artists;
- oversee the daily operations of the organization, such as scheduling rehearsals, performances, run-outs;
- develop and maintain appropriate personnel policies that strengthen the management/musician relationship;
- work with the music director in reviewing repertoire and programming for consistency with artistic objectives.

In the area of communication, specific performance goals might include:

- working well with the music director and involving him in decisions and projects;
- communicating the orchestra's position to staff, musicians, volunteers, supporters, and key constituents;
- demonstrating accuracy and clarity in written and verbal communication;
- expressing ideas in a convincing manner without being offensive or antagonistic;
- promoting a group identity among staff and musicians;
- remaining accessible and open to the thinking of others;
- maintaining a willingness to discuss the rationale for administrative actions;
- striving for credibility and honesty in relationships with others.

Evaluating Performance

Organizations use different evaluation mechanisms, ranging from informal discussions to checklists and questionnaires. There are no hard-and-fast rules; usually one or two meetings are sufficient to finish the evaluation. It is important that the process not become too elaborate or too mechanical. An evaluation of professional performance is too complex to be conducted largely on paper, and such a dispassionate review does not do justice to the significance of the endeavor for the board and the director.

A simple rating scale (ranging from 5, superior, to 1, poor) can be a useful starting point when it is used as the stimulus for group discussion. The board members conducting the review and the executive director can use the same rating system and then summarize and discuss the results.

The Report

The evaluation report provides closure to the process and is a forward-looking document as well. In some orchestras, both the board president and the executive director sign the report to indicate their agreement about the conclusions and recommendations. Perhaps the most useful part of the evaluation report can be the goals for the coming year. These goals give the committee and the executive director specific opportunities to build on

strengths, be positive about areas of potential improvement, and renew their vision for the orchestra. Done effectively, the evaluation report can reflect a process that has been refreshing and constructive for board and executive director alike.

Excerpt from *The Orchestra Board-Executive Connection*, © 1991
American Symphony Orchestra League

APPENDIX 6

Working With the Board President

Orchestra boards and executive directors who find their relationships smooth sailing usually have something in common: The board president and the executive director have invested a great deal of effort in establishing a collegial, mutually supportive personal alliance that serves the best interests of the orchestra. They have come to agreement early in their relationship about their shared vision for the orchestra, the working environment they would like to create for the board, and the public image they want to convey. They have also discussed and agreed upon such procedural questions as fundraising strategy, advocacy approaches, and methods of conducting board business. They have compatible working styles that enable them to accomplish their joint responsibilities. A good partnership has three key elements: clear understanding of roles, open communication, and timely and relevant information.

Clarity of Roles: The board president is responsible for assuring effective governance, the executive director for assuring effective management. They combine these distinctive roles in a team leadership effort. There is no exact formula for determining the balance of power and responsibility that should exist in every orchestra. The key is to articulate the roles clearly and early on so that the president and the executive director can focus on their shared obligation for motivating and activating the board. Then there is less danger that one will encroach on the other's responsibilities.

Open Communication: The executive director should work with the president to establish a comfortable routine for communication. Each should make himself accessible to the other, within reasonable limits. The executive director must be candid with the president, even when the news is not positive. In return, the president should promote candor in the relationship by enabling the executive director to make suggestions or requests freely, to express ideas, and to voice concerns. The two should also reach an understanding about what matters require the

president's approval, what require discussion, and what require simple communication.

Thorough Information: Beyond routine communication, the executive director should make regular formal reports to the president about orchestra affairs. Timely, thorough information is critical to the president's job as leader of the board. Such information must include good and bad news. The executive director should always advise the president of significant events or problems before notifying the full board, and the two should discuss the implications of the situation so that the president will be able to respond to board members' questions.

Change and Conflict: Although the roles do not change when a new board president is elected, the executive director must still establish a new working association with an individual who may have a very different personality and leadership style than his predecessor. By working closely with the nominating committee to plan officer succession, the executive director can assure that the new president will be a known quantity and the transition will be smoother. She must find out what the president needs to become oriented to his job and do her best to meet those needs. One board president may prefer frequent formal meetings, while another may rely on monthly get-togethers and regular phone calls. Some like more extensive written information than others. An investment of time and energy—tempered by a dose of resiliency and patience—at the outset of the president's term will get the partnership off to a good start.

A working relationship between two committed and strong leaders is bound to produce occasional tension. When conflict does arise, it should be faced head-on and alleviated before it affects the orchestra. The best way to manage conflict is to have a clear mutual understanding of roles. Turf battles and complaints of meddling happen most often when there is an absence of clarity about who should be doing what and toward what end, or when one party violates the understanding about roles because she is more concerned with personal issues of power than with the overall direction of the institution.

Excerpt from *The Orchestra Board-Executive Connection*, © 1991
American Symphony Orchestra League

APPENDIX 7

The Board and Executive Director

The relationship between the board and the executive director can best be described as a partnership distinguished by mutual respect and a shared enthusiasm for the importance of the orchestra's mission. Although the executive director is hired by the board and serves at its pleasure, in the most successful organizational structures they work as a team rather than in a rigidly defined arrangement in which the board gives direction and the executive director carries it out.

Both the board and the executive director bring a rich blend of skills, knowledge, and perspectives to their jobs. Their relationship offers the potential to draw on the strengths of both partners and provide dynamic, forward-thinking leadership for the orchestra. The board sees the orchestra from the vantage point of the public. It is a diverse group of individuals who may represent a variety of professional fields and personal backgrounds. Some are no doubt experienced trustees who are well acquainted with the workings of nonprofit institutions. Many have important connections to the community. The executive director, on the other hand, sees the orchestra from the vantage point of a professional who provides administrative expertise, artistic sensitivity, and a national and international perspective on the orchestra field. His or her experience may span orchestra administration, music, finance, personnel management, planning, fundraising, public relations and marketing, advocacy, and program development. He or she has leadership qualities suited to a complex nonprofit institution that fills an important niche in its community.

Well-defined roles for board members and the executive director are necessary and should be spelled out clearly in written position descriptions that outline specific duties. But the arbitrary distinction between the two—that the board sets policy and the executive director carries it out—is difficult to justify in theory and rarely relevant in practice. Board members are sometimes involved in the implementation of policy, notably in fundraising activities. Similarly, many policy matters cannot be responsibly decided without the involved guidance of the executive director and staff, who are experts in professional matters related to the orchestra's

programs and operations...

Maintaining a successful partnership requires that both the board and the executive director uphold certain obligations to one another. The board's obligations to the director include:

- compensation, benefits, and a working atmosphere that make the executive director's position attractive to the best possible candidates;
- a clear job description and performance goals;
- regular formal performance reviews;
- constructive informal feedback on job performance;
- rewards for tasks well done;
- respect for the executive director's authority over staff; and
- prompt and thoughtful response to requests for guidance or assistance.

The executive director's obligations to the board include:

- commitment to the orchestra's mission and artistic policy and sensitivity to the public it serves;
- responsible performance of fundamental organizational and administrative tasks;
- an administrative structure and decision-making mechanism that promote a productive working atmosphere and effective staff relations;
- thorough and timely communication with the board on financial and administrative matters;
- effective representation of the orchestra in the community and a commitment to enhancing its public image; and
- prompt and thoughtful response to board members' requests for information.

Excerpt from *A Guide to Orchestra Governance*, © 1991 American Symphony Orchestra League

APPENDIX 8

The Music Director and the Executive Director

The artistic and organizational leadership of the music director and the executive director are driving forces in an orchestra. Together they are charged with fulfilling artistic vision while assuring that the vision is within the realm of reality. When they work as equal partners in an atmosphere of mutual respect and trust, they provide significant strength to the orchestra.

The parameters of the relationship, which can vary considerably from orchestra to orchestra, should be set forth in position descriptions and contracts. Among the factors that shape it are the mission, history, and traditions of the orchestra and the music director's residency and schedule. Although the executive director and the music director both bring specialized experience and skills to bear on some of their responsibilities, their duties are closely related in certain areas, including serving as a cultural ambassador in the community, developing community arts and music education activities, fundraising, and acting as a public spokesperson for the orchestra.

The relationship between the music director and the executive director requires a high level of dialogue and collaboration. Differences of opinion can surface when two creative, dynamic individuals share leadership. But when both put the interests of the orchestra first and strive for consensus, a productive working relationship can emerge.

Excerpt from *Working with the Music Director*, © 1994 American Symphony Orchestra League

APPENDIX 9. Organizational Resource List

The following organizations can provide resources and/or advice that you may find useful in your work as an orchestra manager. Contact the Resource Center of the American Symphony Orchestra League for a more extensive list of national arts organizations and resources.

Accountants for the Public Interest (API)

1012 14th St., N.W., Suite 906
Washington, DC 20005
phone 202/347-1668 • fax 202/347-1663
Coordinates voluntary accounting services for nonprofit organizations.

American Federation of Musicians (AFM)

1501 Broadway, Suite 600
New York, NY 10036
phone 212/869-1330 • toll-free 800/762-3444 • fax 212/764-6134
National musicians' union.

American Music Center (AMC)

30 West 26th St., Suite 1001
New York, NY 10010-2011
phone 212/366-5260 • library 212/366-5263 • fax 212/366-5265
Collects information about American composers and promotes performance of their works.

American Society of Composers, Authors, and Publishers (ASCAP)

1 Lincoln Plaza
New York, NY 10023
phone 212/621-6329 • fax 212/595-3342
Music licensing agency.

Association for Volunteer Administration (AVA)

P.O. Box 4584
Boulder, CO 80306
phone 303/541-0238 • fax 303/541-0277
National professional association for volunteer management.

Broadcast Music, Inc. (BMI)

320 West 57th St.
New York, NY 10019
phone 212/586-2000 • fax 212/262-2824
Music licensing agency.

Business Committee for the Arts (BCA)

1775 Broadway, Suite 510
New York, NY 10019
phone 212/664-0600
Collects information and publishes reports about the relationship between the arts and business communities.

Fleisher Collection of Orchestral Music

The Free Library of Philadelphia
1901 Vine St., Room 125
Philadelphia, PA 19103-1116
phone 215/686-5313 • fax 215/563-3628
World's largest collection of orchestral compositions for loan.

Foundation Center

79 5th Ave.
New York, NY 10003
phone 212/620-4230 • fax 212/691-1828
Publishes information about foundations and fundraising.

Grantsmanship Center

P.O. Box 17220
Los Angeles, CA 90017
phone 213/482-9860 • fax 213/482-9863
Publishes information about grants, grant writing, and fundraising.

Independent Sector

1828 L St., N.W., Suite 1200
Washington, DC 20036
phone 202/223-8100 • fax 202/457-0609
Consortium of national voluntary and service organizations; advocates for philanthropic and nonprofit interests.

Meet The Composer

2112 Broadway, Suite 505
New York, NY 10023
phone 212/787-3601 • fax 212/787-3745
National service organization for composers that provides composer residencies for orchestras.

National Assembly of Local Arts Agencies (NALAA)

927 15th St., N.W., 12th floor
Washington, DC 20005
phone 202/371-2830 • fax 202/371-0424
National service organization for local arts agency leaders.

National Assembly of State Arts Agencies (NASAA)

1010 Vermont Ave., N.W., Suite 920
Washington, DC 20005
phone 202/347-6352 • fax 202/737-0526
National service organization for state arts agency leaders.

National Center for Nonprofit Boards (NCNB)

2000 L St., N.W., Suite 510
Washington, DC 20036
phone 202/452-6262 • fax 202/452-6299
National service organization that provides programs and publications to strengthen nonprofit boards.

National Endowment for the Arts (NEA)
 1100 Pennsylvania Ave., N.W.
 Washington, DC 20506
 phone 202/682-5400
 Federal agency that distributes grants to arts organizations.

Volunteer Lawyers for the Arts (VLA)
 1 East 53rd St., 6th floor
 New York, NY 10022
 phone 212/319-2910 • fax 212/752-6575
 Provides information about voluntary legal assistance for the arts community.

APPENDIX 10.

An Orchestra Manager's Bibliography

The following bibliography is provided as a reference point for orchestra managers new to their careers who want specific information in the areas of nonprofit management, marketing, development, volunteerism, education, and governance. The list is by no means comprehensive, and new titles are published in these subject areas all the time. The general reference books and some of the periodicals can be found in most public libraries. Titles available from the American Symphony Orchestra League are indicated with an asterisk (). For a partial list of general interest books published since 1990 about classical music and musicians, contact the Resource Center of the American Symphony Orchestra League.*

Management

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Campbell, Katherine Noyes and Ellis, Susan. *The (Help!) I-Don't-Have-Enough-Time Guide to Volunteer Management*. Philadelphia, PA: Energize Books, 1995.*

Concert Production. Washington, DC: American Symphony Orchestra League, 1989.*

Copyright Primer: For Orchestra Managers and Librarians. Washington, DC: American Symphony Orchestra League, 1990.*

Orchestra Manager's Survival Guide

Covey, Stephen R. *The Seven Habits of Highly Effective People*. New York, NY: Simon and Schuster, 1989.

Drucker, Peter. *Managing the Non-Profit Organization*. Harper Business, 1992.

Ellis, Susan. *From the Top Down: The Executive's Role in Volunteer Program Success*. Philadelphia, PA: Energize Books, 1986.*

The Financial Condition of Symphony Orchestras. Washington, DC: American Symphony Orchestra League, 1992*

Fisher, Roger, & Ury. *Getting to Yes*. New York, NY: Penguin Press, 1981.

The Fundamentals of Bargaining Negotiations. Washington, DC: American Symphony Orchestra League, 1989.*

Musicians: Employees or Independent Contractors? Washington, DC: American Symphony Orchestra League, 1991.*

Nonprofit Management and Leadership. Mandel Center for Nonprofit Organizations. San Francisco, CA: Jossey-Bass, Inc.

Orchestra Resource Notebook (resource papers): *Reasonable Accommodation and the Americans with Disabilities Act. The Family and Medical Leave Act. Musicians: Employees or Independent Contractors? Tax Treatment of Symphony Orchestras. Alternative Revenue Sources: Avoiding the Pitfalls of UBIT*. Washington, DC: American Symphony Orchestra League, 1995.*

The Participation of Black, Hispanic, Asian, and Native Americans in American Orchestras: 1991-1992 Inclusiveness Survey. Washington, DC: American Symphony Orchestra League, 1992.*

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The Quiet Crisis in the Arts. Work Papers, Special Report. New York, NY: Foundation for the Extension and Development of the American Professional Theatre, 1991.

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Storr, Anthony. *Music and the Mind*. New York, NY: The Free Press (Macmillan), 1992.

Wolf, Thomas. *Managing a Nonprofit Organization*. New York, NY: Prentice Press, 1984.*

Marketing

Jones, Susan K. *Creative Strategy in Direct Marketing*. NTC Business Books, 1991.*

Kotler, Philip and Andreasen, Alan R. *Marketing for Nonprofit Organizations*. Fourth edition. Englewood Cliffs, NJ: Prentice-Hall, 1991.

Melillo, Joseph V.(ed). *Market the Arts!* New York, NY: Foundation for the Extension and Development of the American Professional Theatre, 1983.*

Morison, Bradley G. and Julie Gordon Dagleish. *Waiting in the Wings*. New York, NY: ACA Books, 1992.*

Newman, Danny. *Subscribe Now!* New York, NY: Theatre Communications Group, 1983.*

Stern, Gary J. *Marketing Workbook for Nonprofit Organizations*. St. Paul: Amherst H. Wilder Foundation, 1990.*

Development

America's Wealthiest People: Their Philanthropic and Nonprofit Affiliations. Washington, DC: The Taft Group, 1995.

Annual Fund Drives. Washington, DC: American Symphony Orchestra League, 1988.*

Annual Giving Strategies: A Comprehensive Guide to Better Results. Washington, DC: Council for Advancement and Support of Education, 1990.*

Arts, Culture, and Humanities Grants Guide. Washington, DC: Foundation Center, 1994.*

Arts Funding: A Report on Foundation and Corporate Grantmaking Trends. New York: The Foundation Center, 1994.

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The Basic Grantsmanship Library. Los Angeles, CA: The Grantsmanship Center, 1992.*

Bergan, Helen. *Where the Money Is: A Fundraiser's Guide to the Rich*. Alexandria, VA: BioGuide Press, 1992.*

The Corporate Contributions Handbook. Washington, DC: Council on Foundations, 1991.*

Corporate Giving Directory. Washington, DC: The Taft Group, 1994.

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Stopler, Carolyn L. and Hopkins, Karen Brooks. *Successful Fundraising for Arts and Cultural Organizations*. Phoenix, AZ: The Oryx Press, 1989.

Volunteerism

The Gold Book. Washington, DC: American Symphony Orchestra League. Annual sourcebook containing nearly 700 successful and creative fundraising, education, ticket sales, and service projects.*

Justis, June. *We Can't Keep Meeting Like This! A Guide to More Effective Meetings*. Downers Grove, IL: VMSystems/Heritage Arts Publishing, 1990.*

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Music Makes a Difference: Action Kit for Music Education. Reston, VA: Music Educators National Conference, 1991.*

National Standards for Art Education: What Every Young American Should Know and Be Able to Do in the Arts. Reston, VA: Music Educators National Conference, 1994.*

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Hirzy, Ellen Cochran. *Nonprofit Board Committees: How to Make Them Work*. Washington, DC: National Center for Nonprofit Boards, 1993.*

Howe, Fisher. *The Board Member's Guide to Fundraising*. San Francisco, CA: Jossey-Bass, 1988.*

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Chronicle of Philanthropy. Washington, DC. Biweekly.

Harmony. Forum of the Symphony Orchestra Institute. Biannual.

Harvard Business Review. Harvard College, Boston, MA.

Journal of Arts Management and Law. Washington, DC: Heldref.

The Leading Tone. Official publication of the Regional Orchestra Players' Association: ROPA.

New York Times. Sunday Arts & Leisure Section.

Progressions. Quarterly newsletter for and about small-budget orchestras. Published by the American Symphony Orchestra League.*

Recorder. Quarterly newsletter for and about orchestra volunteers and volunteer associations. Published by the American Symphony Orchestra League.*

Senza Sordino. Official publication of the International Conference of Symphony and Opera Musicians: ICSOM. Bimonthly.

SYMPHONY. Bimonthly magazine about symphony orchestras. Published by the American Symphony Orchestra League.*

Upbeat. Quarterly newsletter for and about youth orchestras. Published by the American Symphony Orchestra League.*

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APPENDIX 11. Resources and Services for Orchestra Managers

The mission of the American Symphony Orchestra League is to provide leadership and service that ensure the artistic, organizational, and financial strength of American orchestras, while communicating to the American public the value and importance of orchestras and the music they play. The League serves more than 800 member symphony, chamber, youth, and university orchestras of all sizes. It supports a network of thousands of managers, conductors, governing and direct-service volunteers, musicians, staff members, and business partners.

The League's Department of Management Services was established to communicate with all management and staff of member orchestras, and to respond to inquiries for information, statistics, and trends in the industry.

Communications Network

- SYMPHONY.NET - On-line communication for the orchestra field
- *SYMPHONY* magazine - Award winning bimonthly with circulation of 17,000
- Newsletters - *Recorder* for volunteers, *Progressions* for small orchestras, *Upbeat* for youth orchestras
- Books and Pamphlets - Nearly 100 management, fundraising, education, marketing, governance, and volunteerism titles
- Management Updates - Monthly mailings include legislative action alerts, labor negotiations updates, and other up-to-the-minute news

Information Clearing House

- Orchestra Statistical Reports - Annual surveys for participating League member orchestras containing information about income, expenses, operations, etc.
- Research Studies and Surveys - Range from small surveys that focus on specific issues such as labor contracts, repertoire, and minority participation to in-depth studies of the industry that result in League publications such as *The Financial Condition of*

Symphony Orchestras, and The American Orchestra Fact Book

- OLIS™ - A repertoire database, listing more than 4,600 works for symphony orchestra, containing information about instrumentation, duration, subject, date of composition, staging requirements
- Orchestra Resource Center - League staff responds to an average of 80 requests for information per day, providing reference materials on everything from long-range plans and by-laws to specific help on technical questions

Forum for Group Meetings

- Annual national Conference - A four-day conference that annually attracts more than 1,500 participants representing artistic, administrative, and volunteer personnel from orchestras throughout the country
- Meetings - Annual meetings of managers, marketing and public relations directors, operations directors, development directors, finance directors, education directors, youth orchestras

Hands-on Help

- A series of programs designed by the League to foster improved nonprofit management. Sample programs: Board Self-Evaluation Program, Orchestra Assessment Program, Volunteer Consultation Program
- Staff and specialist consultations for specific situations

Career Training and Development

- Orchestra Management Fellowship Program - A year-long training program involving multiple internships for individuals seeking careers in orchestra management
- Conducting Continuum - A series of training programs and activities designed to serve the needs of the entire range of conducting talent, from basic skills through advanced training in a mentor program
- Music Assistance Fund - Financial assistance for talented African-American student musicians who intend to pursue careers as orchestra musicians
- Job Placement Services - Monthly listings of arts management and conducting positions nationwide
- Seminars, Workshops, and Practicums - Sessions throughout the year on a variety of management, volunteer, and artistic topics

Unified Voice for Arts Advocacy

- Government Affairs Updates - Periodic updates on pending legislation affecting the orchestra field
- Music Advocates Program - Developed to facilitate orchestras' responses to Congressional and regulatory actions and requests for grassroots lobbying activities
- Advocacy Training - Through hands-on workshops, as well as publication of *Best Defense: A Guide for Orchestra Advocates*